



## lighthouse 8

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LIGHTHOUSE is a reversion to type by Pete Graham and Terry Carr. It is published on the Cmfwyproofpress as a result of the temporary collapse of the Qwertyuiopress and our desire to try something different. Next time: Japanese rice-paper pages. This issue's cover symbol is by Bbob Stewart.

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FAPA 103; May, 1963

### comments on comments on comments on by terry carr

*NULL-F: Ted White*—But my comments are to Walter. :: *THE STFMAG*—the definitive first issue, anyway—was done in collaboration with Boob Stewart, who deserves credit for the funniest lines. Ger Stewart tried a similar satire (*THE FAN SPEAKS*) in the very same mailing, but he used a Gestetner and the repro lacked the authentic cruddiness. :: On the Literary Corkscrew theory, see *Neurotic Distortion of the Creative Process* by Lawrence Kubie. On the “Lit., Sci. & Hobbies Club,” see Warner’s “All Our Yesterdays” writeup in either *FANVARIETY* or *OPUS*. :: There isn’t a trace of influence from Bloch, Grennell or Tucker in your writing, Walter.

*SPINNAKER REACH: Russell Chauvenet*—That story about the duplicator that made replicas of a pet kangaroo and so on was “The Fourth-Dimensional Demonstrator” by Murray Leinster (*Astounding*, Dec. ‘35).

*PSI-PHI: Bob Lichtman*—Welcome to FAPA, bighod. :: Who are all “those talented people who are presently languishing at the end of the waitlist”? I count only 12 waitlisters who are of particular interest to me. :: Do you really believe in ouija boards?

*HORIZONS: Harry Warner*—The contention that “flowers are a good example of an obsolete tradition that once

was quite necessary expediency, before embalming became s.o.p." is interesting. Can you document it, or is this just a guess?

*WESTWARD HOOG!:* *LA Faps*—Your dream was really incredibly Freudian, Ron.

*THE RAMBLING FAP:* *Gregg Calkins*—That letter from the Church of Scientology reminds me of the recent Naked City show in which a guy had a phobia of being outdoors. He went to a psychiatric clinic for treatment; they put him on a waiting list and by the time he got a card giving him an appointment the phobia had progressed to the point that he couldn't leave his apartment.

*DESCANT:* *Clarkes*—Norm, when I first came to New York Ted White

told me that in the Village the gay boys never wore beards. I used to eat a lot at a place where all the waiters were gay, but one waiter seemed to be an exception—he had a beard. A good one, too. One day I noticed he'd shaved it, and I commented that it was a pity he'd done so. "I had to," he said. "My mother's coming to town to stay with me for a week."

*PHANTASY PRESS:* *Dan McPhail*—Every issue of *LIGHTHOUSE* is a co-production of Pete Graham's and mine. Considering this, isn't it faintly ridiculous to list Pete as having published 125½ pages last year, and credit me with only 8½? If you're going to keep statistics, Dan, do it right.

*E O S T R E:* *Jack Speer*—Another example of the infix occurs in "Wouldn't It Be Lovely?" from *My Fair Lady*: abso-bloomin'-lutely.

## UNABASHED EGOBOO

1. "Life Among the Neffers," by Dean Ford in *PSI-PHI* 8.
2. "Conant Revisited," by Marion Bradley in *DAY\*STAR* 20.
3. "A Dickens of a Beating," by Harry Warner in *HORIZONS* 93.
4. "BT—His Pages," by Tucker in *VANDY* 17.
5. "Canto," by Gina Clarke in *DESCANT* 9.

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Next issue:

## The Perforated Finger by Walt Willis

and maybe a reply by Graham to Walter Breen's attack on women in the last *DAY\*STAR*.

Watch for it!

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# LOOKING BACKWARD

mailing comments by pete graham

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*HORIZONS: Warner*—I really feel sorry. About two weeks before I read all your fanhistory questions I sold and gave away at the Lunacon my files of old fanzines which, after half a decade, had caught up with me from Berkeley. They were the distillation of my youngfan collection: my Qs, PE-ONs, OOPSLA!s and my complete set of PSYCHOTIC. If I'd been aware of your questions I would have sent them on. Also with all the forwarded memorabilia was a section of my 1952-1954 correspondence, including a letter from Orville W. Mosher which I threw out. It was about Project Fan Club, the subject of one of your questions. As I remember, he was asking me the following questions in order for me to join PFC: name of the club, officers, activities and the predictable similar questions; plus a critique of the club, discussing both things I liked and disliked about it. Finally he wanted me to pick any two officers of the club—not necessarily naming them—and discuss actions of theirs I disagreed with. I never responded; if I had, I guess I could have carped about one GGFS member's pornography

collection or the preoccupation of another with catdung. But I don't suppose that would have been of use either to Mosher or your fanhistory.

*DESCANT: Clarkes*—Norm, you haven't called me at three in the morning for months now. What's happened to us, Norm? What's happened to our relationship?

*FANTASY AMATEUR* — With all that money in the treasury FAPA should declare a partial dues moratorium. Lowering dues by one or two dollars for one year for all but new members would lower the treasury by \$50 or \$100. Also, though I am generally opposed to giving FAPA money to non-FAPA purposes unless there is near unanimity on the decision, it occurred to me that one possible recipient might be Warner—to help him cover expenses on the fanhistory project.

*PHANTASY PRESS: McPhail*—I finally used this annual tabulation when I made out the egoboo poll. See Terry's comments too, Dan; the con-

fusion arises from your listing from the FA and not from reality. The FA credited one monster issue of Lthse to only one of the co-editors. Speer claims you left his zines out of last year's tabulations, too; why don't you do it right, so it would be of real use?

*BLUSHING CREDENTIALS: Ellington*—As I am setting this my mailing is at home. I had to call Terry to read off the names of the zines so I could comment on them; so all my markings were for naught. Anyway TC and I both wanted to note our enjoyment of this. I sort of remember that I disagree with your comments on the draft, but I don't remember why. You crazy radicals are all alike. :: Apropos of that, I just this moment conceived a name for the liquor for wild-eyed anarchists: IWW Harper's.

*TARGET: FAPA: Eney*—To Lupoff: as I remember your comments on

Laney's climacteric you were distressed at its wandering length. The length is, of course, one of the positive things about it; he gave himself room to wander and he is, after all, an interesting writer (even to one like me who has no particular axe to grind on his subject). I suppose you have a point, though. Why couldn't Proust be a little less *wordy*, anyhow? And Willis's first trip report really could have been condensed into an article of, say, XERO-size. :: Eney: too bad you were not at the really significant anti-blockade demonstration on the weekend instead of the midweek affair. I was; we could have compared notes; the depressing aspect of the 1,500 peace marchers (they had no real alternative and they looked it... they were wrong, after all, for a change); the disturbing sight of people who actually urge a start to nuclear war; the patriotism—misplaced, as it always is—of the stray Cubans on the scene.

## TEW for TAFF

*"When you care enough to send the very best."*

This fanzine was set in 8- and 10-point Linotype Baskerville, with heads set in Ludlow's Franklin Gothic Extra Condensed, Condensed Gothic Modern and Tempo Heavy. The logo is set in atf's Venus Bold Extended. Have at thee, Willis and Danner!